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REVIEW OF ART BOOKS

ing help the amateur, to realize the wonderful way in which the artist obtains his effects with the utmost economy of means. To be able to see that the artist has produced his effect with the utmost economy of means; to appreciate the daring massing, the juxtaposition of broad spaces of light and deep shadows; to see that he attracts and holds our attention through an effective mixture (or use) of dry point with etching proper; to admire a vigorous or incisive line, all these things add greatly to our pleasure. If unconsciously we can add to this pleasure as a beholder the knowledge of an artist's methods we have acquired just that much.

* * *

WHAT SCULPTURE TO SEE IN EUROPE, by Lorinda Munson Bryant, author of "What Pictures to See in Europe in One Summer." [John Lane Company, New York, Publishers. Price \$1.35 net.]

THIS is really a little guide book on Sculpture in European galleries. The works selected for description or comment are all ways of general interest. While no attempt has been made to explain the artistic significance of these masterpieces, or indeed to be critical, they are treated as objects of great interest rather than as objects of great art. As an example, in the case of the Apollo Belvedere, after characterizing it as the most celebrated statue in Rome, the date and place of its excavation are given and a note upon its condition when found. The author then goes on to say: "Until about sixty years ago, critics were fairly agreed that the god had just let fly an arrow from his right hand and that the left held the bow—the restorer, Montorsoli, had that idea and used the stump of the bow. But after attention was drawn to Count Stroganoff's small (about twenty inches high) bronze statue of Apollo, in St. Petersburg, which holds folds in its left hand that might be the aegis with the Gorgon head, it is thought that the Apollo Belvedere was represented originally as shaking that dread banner before his enemies. The statues are much alike in pose, only the right hand of the bronze one is drawn nearer the body. Fortunately both arms and hands in the bronze were perfect when found and the drapery, simply thrown over the shoulder and falling down the back, is now thought to be a remnant of the original which may have been like that of the Apollo Belvedere."

It is a handy little volume, can be carried with ease and will help to make the trip abroad of greater interest to many a traveler. The illustrations are good and numerous and altogether this book should find many appreciative readers.



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